

a very agreeable, instead of a very disagreeable speaker, if he will take care and pains." He devotes entire letters on one phase of speech; for example, Letter CCXXIX treats of enunciation.¹ "Words," he writes in Letter CCII, "which are the dress of thoughts, deserve surely more care than clothes, which are only the dress of the person, and which, however, ought to have their share of attention."² In this anxiety for beauty and clearness of speech, Chesterfield reflects Castiglione who would have his Courtier possess as requisite for his calling, "a good voice, not too subtle or soft, as in a woman, nor yet so boisterous and rough, as in one of the country, but shrill, clear, sweet, and well framed with a prompt pronunciation and with fit manners and gestures-- which consist in certain motions of all the body, not affected nor forced, but tempered with a mannerly countenance."³ Casa also expressed similar essentials for the speech of a well-bred man, "First, by never discoursing upon low, frivolous, dirty, or immodest subjects. Secondly, by making choice of such words in your own language as are clear, proper, well-sounding, and such as have usually a good meaning annexed to them, and do not suggest to the imagination the idea of any thing base, filthy, or indecent. Thirdly, by ranging your words in an elegant order, so that they may not appear confused and jumbled together at random, nor yet by too labouRing an exactness, forced into certain regular feet and measures. Farther, by taking care to pronounce carefully and

1. Chesterfield's Letters to His Son, p 332, Letter CCXXIX.

2. op. cit., p 496, Letter CCII.

3. The Courtier, p 52.